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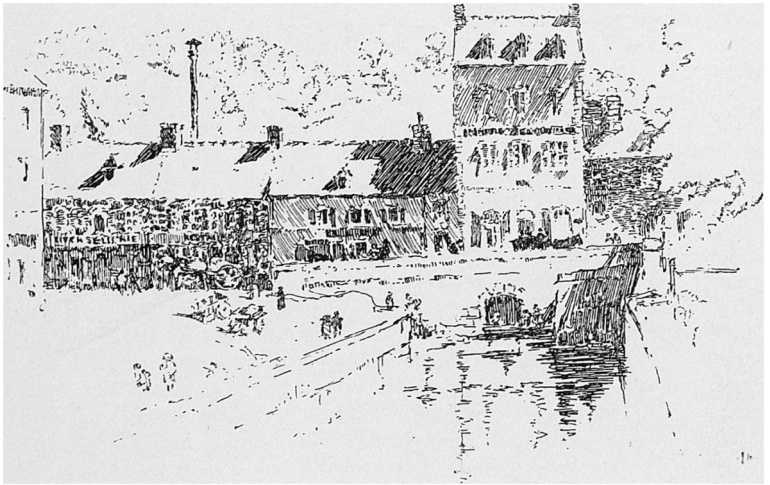
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LANNION
By Katherine Kimball

MISS KATHERINE KIMBALL'S WORK IN BLACK AND WHITE

Our English public has taken kindly to another promising American artist in black and white, who recently gave an exhibition at the Clifford Gallery, Haymarket. The American invasion, as a London publication in an appreciative notice of the display says, still continues; our commercial prosperity has been threatened, our yachts have been outpaced, our athletes vanquished, our inventions surpassed. Still our American cousins forge ahead in international competition, and bid fair to revolutionize our drama and literature. What other domain is left to the western Alexander to conquer but the realm of art? If this latter has as yet shown little evidence of yielding, for in the prosperity and advance of a newly developed country it is obvious that the progress of art comes last in order, at least a beginning has been made. Nor is it a reason for regret, still less a cause of jealousy, that one branch of the great Anglo-Saxon family should surpass the other.

It is Miss Katherine Kimball who has come over from the States, the harbinger, maybe, of an army of artists from her own country, to whom I wish to draw the attention of lovers of art in this particular sphere. Hitherto unknown and undiscovered, certainly in England, she has manifested her undoubted genius and artistic skill. Her exhibition included seventy pen-and-ink drawings of "known and

unknown places of interest," though to the well-read and well-traveled Britisher the majority of these interesting localities are more than familiar.

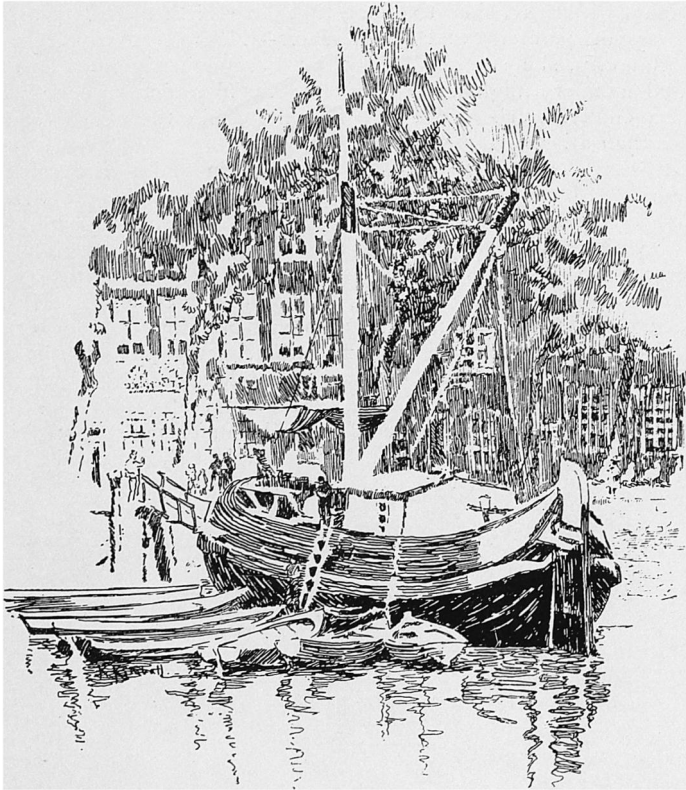
Endowed first with a keen sense of beauty and a real ability to discern—how often have we been warned that "all art is selection"!—she took her pen and ink across the Atlantic and the European Continent till she reached the land that gave birth to that numerous company of painters and art workers—Madrid. Arrived in the immortal city, she sketched in quaint but distinctly ingenious and original manner a flight of Spanish steps. This picture alone would arrest a connoisseur's attention. It is more like the work of an old master than a lady from America.

At Siena she has sketched Dante's fountain and a glimpse of the cathedral. She has inhaled the spirit and atmosphere of Italian towns. Even the southern heat and the definite shadows are represented with cunning dexterity. There is a living glow about her pictures that evidences the superiority of human imagination and human skill over the mechanical precision of the camera. Not only has she given us Gothic arches and stern buildings and ephemeral palaces of the unfortunate Paris Exposition, accurately and artistically rendered, but she has in all cleverness and keenness of observation introduced the actual sunlight and continental atmosphere, without which the most artistic edifice of Italy becomes perilously akin to the British Museum in a London fog—an object shorn of all beauty.



STRADA DELLE TOMBE, POMPEII
By Katherine Kimball

"The Casa Doro, Venice," is not a large sketch, but it wells over with taste and intensity of expression. She has made two exquisite pictures of vastly different subjects in "Taankade, Dordrecht," and "Italian Building, Paris Exposition, 1900." She has covered Holland and Belgium, and found old houses and harbors, quays and shipping;

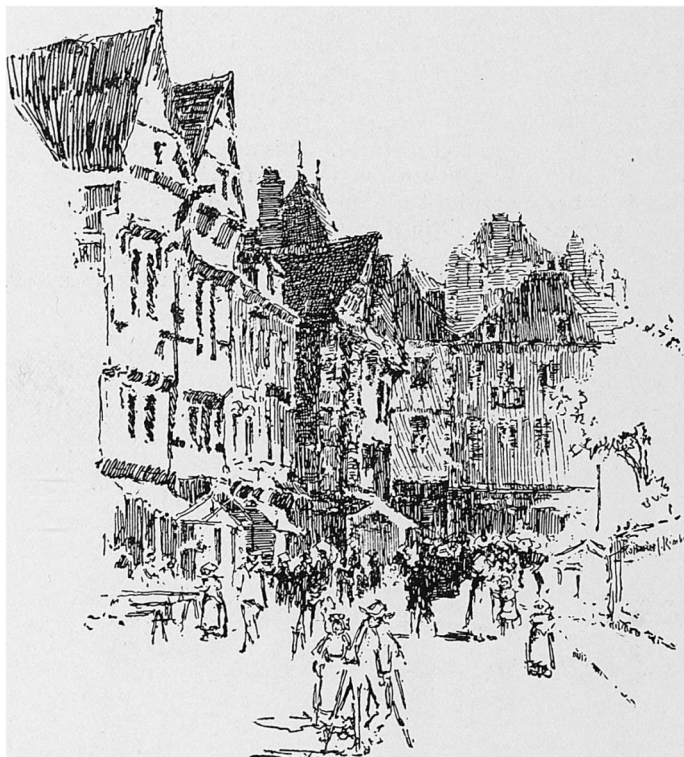


OLD BOAT-HOUSE, DORDRECHT
By Katherine Kimball

she has gone to Brittany, and depicted its famous churches, its rivers, its wayside crosses. She has gone south to the Swiss pastures and mountain roads. She can as easily cause her pen to unveil the snow-capped mountains and the picturesque châteaux as the view of Rye from the town's outskirts. And it is in regard to her snow scenes and her ingenious power of effecting distance that she is successful where others have failed. Her favorite subject would seem to be

Dordrecht, of which she exhibited several examples; but however simple or complex the subject is, she is generally able to render a pleasing effect.

If Miss Kimball will just pay a little more attention to detail, as, for instance, in regard to her draftsmanship of trees and foliage, which



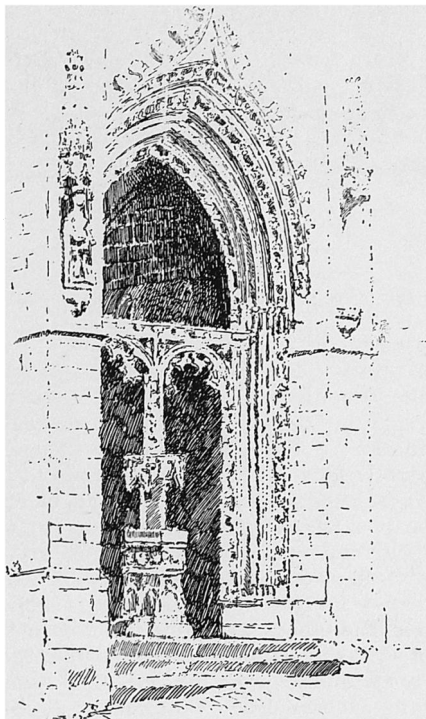
MARKET-PLACE, LANNION
By Katherine Kimball

is frequently obscurely inaccurate and artificial, there is no reason why she should not attain to a high place among pen-and-ink artists. At present she is superior to some of our own English draftsmen who "illustrate" periodicals and books. Before long she will be reckoned among the cleverest of those who enlighten our fiction or travel literature with their sketches, provided always that the British publisher will consent not to stand in his own light, but will suffer the spirit of conservatism to give way to real work.

As a matter of fact, with the possible exception of some decorative book work, Americans to-day lead the world in the quality of their illustrations. This is so apparent in the pen-and-ink and wash drawings used in newspapers and magazines as to need no word of comment or proof. This precedence is doubtless due to the greater opportunities offered to illustrative artists in the United States, and to the sharper competition among artists, resulting from the rivalry among publishers. There is not the incentive in England for the development of illustrative genius that there is on the other side of the Atlantic. Indeed, it is noteworthy that in America there is among artists a larger percentage of celebrated illustrators than of celebrated painters of easel pictures. It is a case of demand fostering a corps of men and women competent to furnish the supply. Miss Kimball is but one of a host of Americans who have already attained distinction, or who have it in them to make an enviable reputation in the art of illustration.

LONDON.

E. KEBLE CHATTERTON.



QUIMPERLE, BRITTANY
By Katherine Kimball